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## The role of youth in the development of the creative industry

### 1. Introduction

It is worth emphasizing that the creative industry is developed by the creative class and products of the creative industry are then used by members of the class. Attention should be drawn to the fact that the young generation of today grows in the environment of rapid technical and technological advancement necessitating a continuous access to the Internet. Thus, it is important to promote proper use of the access, sensitizing young people to culture that has a tremendous impact on the development of the creative industry.

The article aims at presenting the significance of educating young people with the focus on the development and coexistence in culture, since they will comprise the creative class in the future.

The aim of the article is to try to recognize how young people use cultural goods. The article presents the following research hypothesis - Increasing youth education in the use of cultural goods through the Internet will create a future creative class. In reference to the assumed goal and adopted hypothesis in the article, the following research question was posed - what actions should be taken in

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the process of youth education. Taking the attempt to answer the question, the article first addressed the essence of the creative class and the creative industry. The role of culture in the creative industry was pointed out. Next, the focus was on presenting the results of the study, which pointed to the problems associated with the wasting of Internet time by young people.

## 2. Creative industry and creative class

According to the definition presented in the Creative Economy Report, creative industry:

- comprises the cycle of creation, production and distribution of goods and services that use intellectual capital as their primary input,
- is a set of knowledge-based activities centered around art and culture, but not limited to them, and can generate income through trade and intellectual property rights,
- covers tangible products and intangible intellectual effort and art services that have creative content, economic value and market goals, and forms an interplay of crafts, services and industries,
- is a new dynamic sector in world trade. („Creative Economy. Report 2008”, p. 8).

The creative sector is a part of the market established by companies running their business in connection with culture, and combining artistic endeavor with business.

The creative industry generates repeatable cultural goods and services related to culture and by their mass dissemination, described as the ‘culture sector’ (movies and videos, video games, radio and television transmission, music, publishing etc.). Therefore, the sector combines art, culture and new technological solutions with business. (Kotylak 2013).

The distinguishing of the creative sector in the economy involved a new approach to culture and art which took place in the 1990s and is still present today. It led to coning such notions as the creative sector and industry linked with a specific social group. At the same time, this group is the main recipient of products generated by the creative sector. The group is also known as the creative class. The creative class is a social group typical for of the modern, postindustrial, and innovative economy.

The specific and distinguished nature of the creative class is based on its resources and their utilization. Some of key resources include knowledge, thinking out of the box, communication skills within the social sphere (social competences, or professional and personal networking), as well as technological

dimension (digital competences, or ability to use modern communication tools and move around in cyber space). The resources are in a sense attributes of the creative class and its core, whereas the ability of creative use of those resources determines its new socio-economic power. Members of the creative class develop new forms that have their specific market value. Thus, they are economically valuable and can provide a source of income. This enables to perceive the creative class from the economic point of view. (<http://www.pi.gov.pl/PARP>) At the same time, it is a social class, since it has its own identity based on specific consumption patterns typical for of their members, life style, interest, activities and values.

### **3. The role of culture for the development of the creative industry**

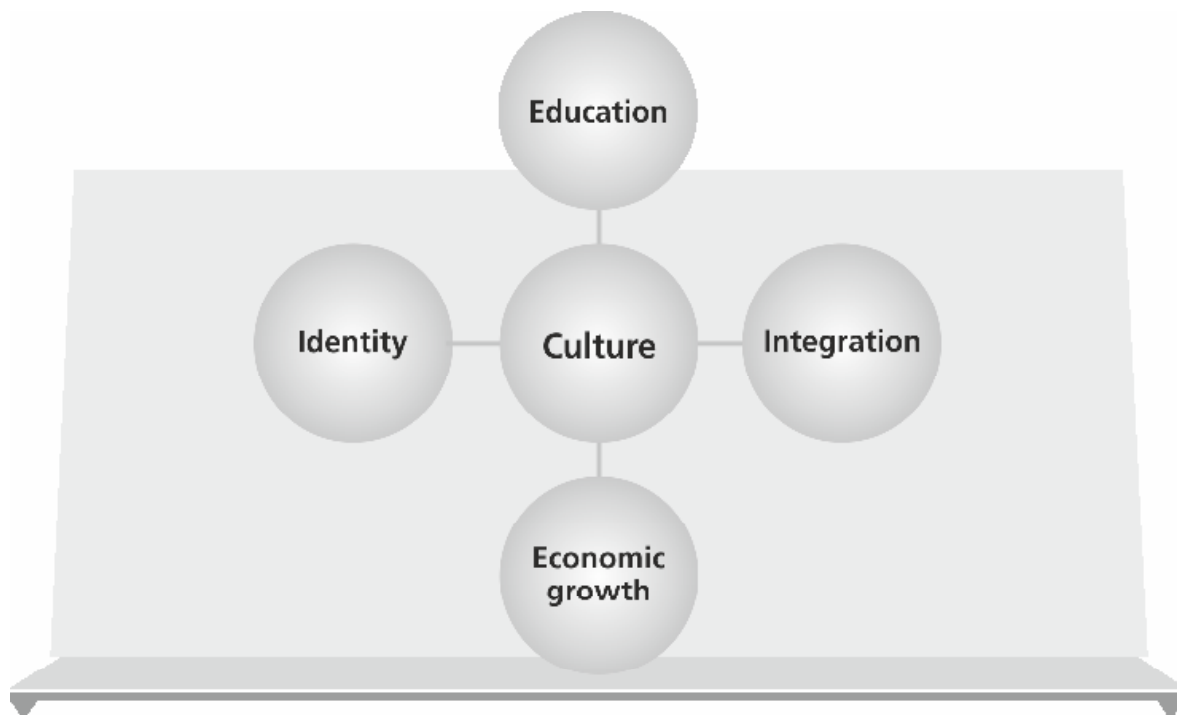
Culture industries develop cultural goods, as well as activities and products linked to them, and concentrate production around a specific field of art. Some of basic functions of culture industries include generation of cultural goods, provide access to them, create new jobs and develop the intellectual potential of the society.

Significant demand for creative products and services can be generated by wealthy and well educated societies capable of utilizing cultural goods. Such societies prefer quality over cheap. In such conditions, creative products and services can be matched with the actual need of clients.

The role and significance of culture for the development of the society are presented in figure 1.

Significance of culture for the development depends on various factors ([http://nck.pl/media/study/analiza\\_potrzeb\\_i\\_rozwoju\\_przemysw\\_kreatywnych.pdf](http://nck.pl/media/study/analiza_potrzeb_i_rozwoju_przemysw_kreatywnych.pdf), p. 15.), such as:

1. Influence and broad importance of culture for education. The contact with culture influences the way we think, our opinions, and new competences gained can be used in other fields.
2. Culture facilitates integration, social cohesion and development of social capital. Culture helps integrate various social groups, stimulates activity for the common good, and promotes public inclusion of marginalized groups.
3. It strengthens identity and sense of belonging to a certain community or sharing specific values. The access to culture contributes to shaping the civic awareness and competences that are indispensable to participate in the public life. Culture shapes attitudes supporting tolerance and promotes values typical for a civil society.



**Figure 1. Significance of culture for development**

Source: own study

4. It influences the economy. Today, culture has become an economic growth factor equal to labor, capital and technologies. The culture sector creates new jobs and is one of factors stimulating the development of economies in cities and regions. It plays important exogenic functions, and enhances the attractiveness of specific locations. Activity in the field of culture generates positive external effects which translate into the development of complementary sectors.

The significance of culture and influence of creative industries on the economic and social growth can be examined from various points of view. In a broad sense, major impacts of creative industries on the economic growth include:

1. Direct influence on the labor market by creating environmentally friendly jobs based on knowledge and high technologies, chiefly due to its innovation and continuous generation of new goods and services;
2. Development of products for other sectors (branches of economy) which directly contributes to a larger number of jobs in sectors complementary to culture, e.g. tourism, leisure, education. In fact, culture works for other sectors. A good example is the national heritage which in many countries,

- including less developed ones, is a driving wheel for the development of the tourist industry;
3. Growth of local government revenue through sales of cultural goods and services on the internal and external markets, and indirect profit from complementary sectors;
  4. Renewal and revitalization of urban and rural space and postindustrial facilities. Revitalization contributes to improved quality of living for citizens, restoration of spatial order and economic growth and rebuilding of social links;
  5. Improved level and quality of living which translates into the attractiveness of residential areas which attracts and keeps creative people who are highly qualified.

#### **4. Youth - the future creative class**

Economic and social sciences distinguish two prevailing approaches to the issue of youth and its role in the society. According to the first one, the youth is a factor making the social structure more dynamic by adding innovation, so much typical and needed for industrial societies. According to the second one, the youth is a group whose members are linked by their common experience. It contributes to a specific subculture which, in general, does not stand in opposition to the national culture [Wardzała 2013, p. 43].

It should be emphasized that the Internet influences all spheres of the economy. (Drab-Kurowska, p. 674) Moreover, today, the Internet is one of the ways facilitating the access to culture and promoting individual development. The web can also be used to maintain and develop one's interests.

The household connection rate in EU member states is high with at least one fourth of households having access to it. Leaders include Luxembourg (97%), the Netherlands (96%) and Denmark (92%). (Czaplewski 2016) Poland is ranked 19th with the rate of 76%. In 2015, 76% of households in Poland had access to the Internet. In households with children the Internet penetration was as much as 95%, whereas in households without children 67%.

While using computers or tablets, Poles spend on average 4 hours and 51 minutes in the Internet. Statistics show that in everyday life the Internet is increasingly frequently used on mobile phones. The technological advancement implies the necessity to use mobile devices for general purpose as well as for education. Mobile devices provide us with an easy access to the Internet virtually at any place and time.

For young people, new media are a natural environment. Young people prefer hypertext, graphics and pictures in a computer or other multimedia equipment than traditional writing. Additionally, the pattern of thinking young people have is clearly different than that of their parents or teachers. Young people, born in the world of digital culture, are proficient in using new digital technologies. They prefer pictures and sounds over texts. They like multitasking and multiplication. (Wardzała 2015, p. 252) Their presence in the digital world is chiefly determined by their attitude and skills. (Kuczera 2012, pp. 206-207)

While analyzing data in the category of 'Culture and Entertainment' in Poland in 2015, no major changes have been found. YouTube remained the leader, with penetration during the year of around 75%. As in a previous year, Onet - RASP was ranked second, whereas Wirtualna Polska third. The Internet is clearly more popular when it comes to communication and access to information rather than culture.

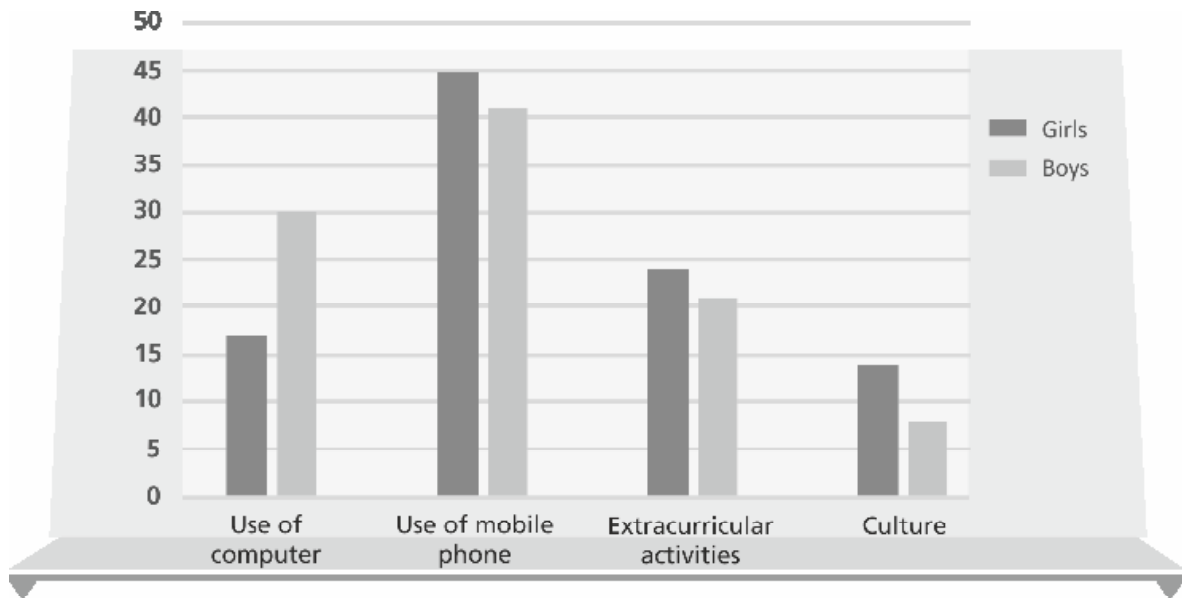
As many as 30% of EU citizens declared their use of the Internet for purposes related to culture at least once a week, whereas 11% use the web for the same purpose every day. In Poland, less fewer people uses the Internet for the same purpose, which results from the lower percentage of the entire population using the Internet as such. Europeans most often use the Internet for purposes related to culture to read online articles, search for information about events or cultural products and listen to the radio or music. (Statystyka kultury / Culture Statistics, p. 21) The situation in Poland is slightly different, since the latter uses of the Internet are the most popular. It might be related to a relatively higher percentage of young people using the Internet than in other EU countries. Regarding issues mentioned above, a survey was carried out in selected secondary schools in Szczecin<sup>1</sup> involving students at the age of 16-18. The survey aimed at examining ways young people spend their free time (see figure 2). The survey collected 158 properly filled out questionnaires and involved 88 girls and 70 boys.

The survey showed that over 60% of their free time young people spend using computers or mobile phones. Girls spend 24% of their time on extracurricular activities, whereas boys 21%. Boys use 8% of their free time for culture, whereas girls 14%.

While using the internet, both over the computer and mobile phone, young people most frequently access social media and games.

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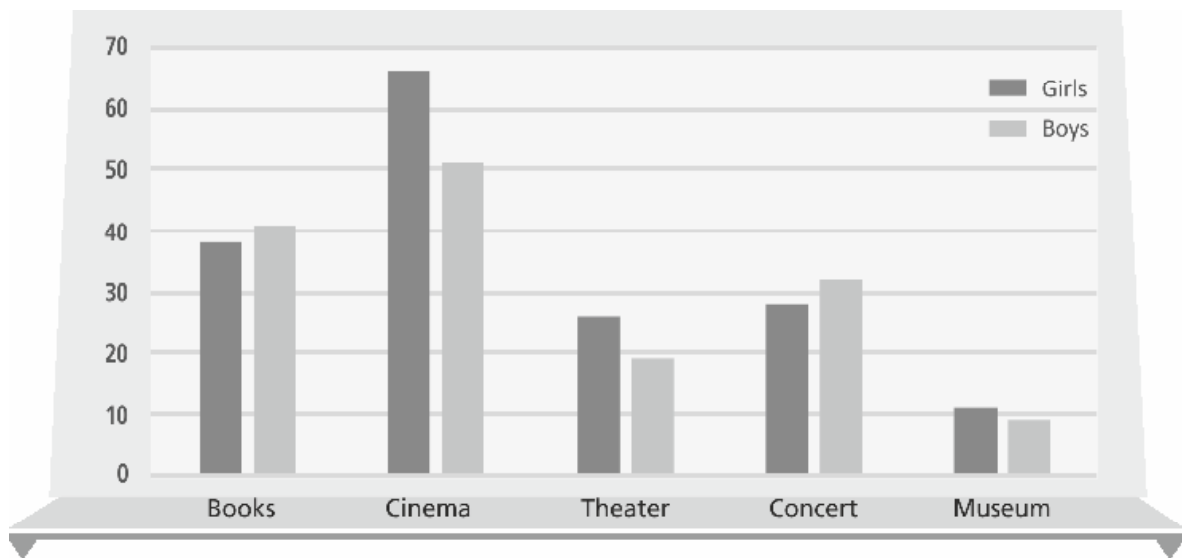
1 Direct survey was used with questionnaires disseminated among selected subjects. Advantages included short measurement time, high return rate and significant control of the process.



**Figure 2. Forms of spending free time among secondary school students**

Source: own materials based on research

Figure 3 shows types of cultural activities used by young people.



**Figure 3. Use of cultural goods by secondary school students**

Source: own materials based on research

Secondary school students expressed their use of the following cultural goods: 38% girls 41% boys read books, 66% girls and 51% boys go to the cinema, whereas 26% girls and 19% boys go to the theater, 28% girls and 32% boys go to concerts, and 11% girls and 9% boys go to the museum. It should be noted, however, that visits to the theatre and museum, as well as certain visits to the cinema are offered and organized by the school (teacher). This means that if the school has not organized contact with culture, the young people would not do it themselves. For this reason, it is important to promote contact with culture among young people. It is also important to highlight to young people, who use the Internet so often, that instead of wasting their time in the net, they should use it for the contact with culture over the Internet. Media and information education is important for developing competences as well as cultural and Internet skills. The education should be a fixed item in the didactic process at every stage of learning.

While summarizing the survey, we may state that the Internet has become an important medium facilitating contact with culture and information. Everyone without leaving their home, at any time, legally and without incurring any cost may participate in a cultural event. The resources of the National Audiovisual Institute comprise 7.5 thousand audiovisual items (e.g. 200 concerts, 370 radio broadcasts, 160 animations, 800 documents, 50 theater performances and 35 films). The Internet is also a virtual reading room, for instance POLONIE consists of about 600 thousand objects (each day it increases by about 2 thousand items). Without leaving your home you can also visit a museum. At the moment, 200 thousand artefacts are available over the Internet. Szukajwarchiwach.pl contains 14 million scanned documents, and audiovis.nac.gov.pl 210 thousand photographs. (<http://www.mkidn.gov.pl/pages/strona-glowna/kultura-i-dziedzictwo/kultura-dostepna.php>) The volume of materials available in the net is still growing. Thus, the access to culture improves for people who, for various reasons, do not have the possibility of accessing it personally. Digitalization and access to cultural resources are parts of major effort made by the Ministry of Culture and National Heritage.

The above is not a result of the shortage of infrastructure or the limited offer, but rather inadequate adjustment of the offer to contemporary reality and needs of young people, in particular as regards ways of spending their free time. The Internet is still underutilized, and when properly used it can enhance access to culture.

On the one hand, modern devices, especially those providing the access to the Internet, can make our ordinary life easier, broaden intellectual capacity,



and facilitate fast contact with other people. On the other, they generate new and unknown challenges and threats, since inappropriate use of those devices by young people can be addictive leading to phonoholism. For this reason, the contemporary process of education has become crucial. One of basic tasks of education today is to teach young people appropriate and efficient use of modern modes (in particular Internet) with the use of various devices. Teachers should use their knowledge to develop modern technology awareness among users. Moreover, parents and care takers should also undergo relevant education. (Warzecha 2016, p. 357).

## 5. Conclusion

Various institutions make effort to prevent the demoralization process among young people. The approach reveals misunderstanding of youth by those institutions. Such an approach is based on an assumption that young people are a potential risk group exposed to the influence of their environment. This makes young people having little trust to institutions, institutions which should facilitate their self-development.

While taking care of the cultural identity of the society and preserving its diversity, it is necessary to provide citizens with access to culture. It is especially true, since culture is a part of the national heritage that meets higher needs and is decisive as regards the sense of cultural identity of the society. Creative sectors bring culture closer to people.

Cultural and creative activity can be used as a means for involving young people in a productive effort. Otherwise, those young people face a risk of unemployment or stagnation in the future. Although today's teenagers and people 20+ have been growing having access to the Internet, behavior taught at home and school education still have a major influence on their cultural practices. For this reason, it is important to bring attention of young people to opportunities created by the Internet in terms of the access to culture. Sensitizing and education young people in this area contributes to creating a knowledgeable creative class. We should also remember, however, that the richness of web content facilitates access but at the same time translates into fragmentation of cultural experience.

## Summary

### **The role of youth in the development of the creative industry**

Currently, the young generation develops in the vicinity of rapid

technical and technological progress, which results in indispensable continuous access to the Internet. It is important to use this access skillfully, sensitizing young people to culture, which has a huge impact on the development of the creative industry. The aim of the article is to try to recognize how young people use cultural goods. The article presents the following research hypothesis - Increasing youth education in the use of cultural goods through the Internet will create a future creative class. It is important to draw today's youth's attention to the opportunities offered by the Internet in terms of access to culture. Education young people in this area contributes to creating a knowledgeable creative class. We should also remember, however, that the richness of web content facilitates access but at the same time translates into fragmentation of cultural experience.

**Keywords:** *creative industry, management of creative development, Creative class.*

#### **Streszczenie**

##### **Rola młodzieży w rozwoju przemysłu kreatywnego**

Obecnie młode pokolenie rozwija się w otoczeniu szybkiego postępu techniczno-technologicznego, co powoduje nieodzowny ciągły dostęp do Internetu. Istotnym jest umiejętne wykorzystanie tegoż dostępu, uczulenie młodzieży na kulturę, która ma olbrzymi wpływ na rozwój przemysłu kreatywnego. Celem artykułu jest próba rozpoznania, jak młodzież wykorzystuje dobra kultury. W artykule postawiono następującą hipotezę badawczą – Zwiększenie edukacji młodzieży pod względem wykorzystania dóbr kultury poprzez sieć Internet stworzy przyszłą klasę kreatywną. Ważne jest zwrócenie uwagi dzisiejszej młodzieży na możliwości, jakie daje Internet pod względem dostępu do kultury. Edukacja w tym zakresie dzisiejszej młodzieży wytworzy świadomą klasę kreatywną. Należy jednak pamiętać, że bogactwo dostępnych w Internecie treści ułatwia dotarcie do nich, ale równocześnie przekłada się na fragmentaryzację doświadczeń kulturowych.

#### **Słowa**

**kluczowe:** *przemysł kreatywny, zarządzanie rozwojem kreatywności, klasa kreatywna.*

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**Classification:** F6, R1, F1, H00

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